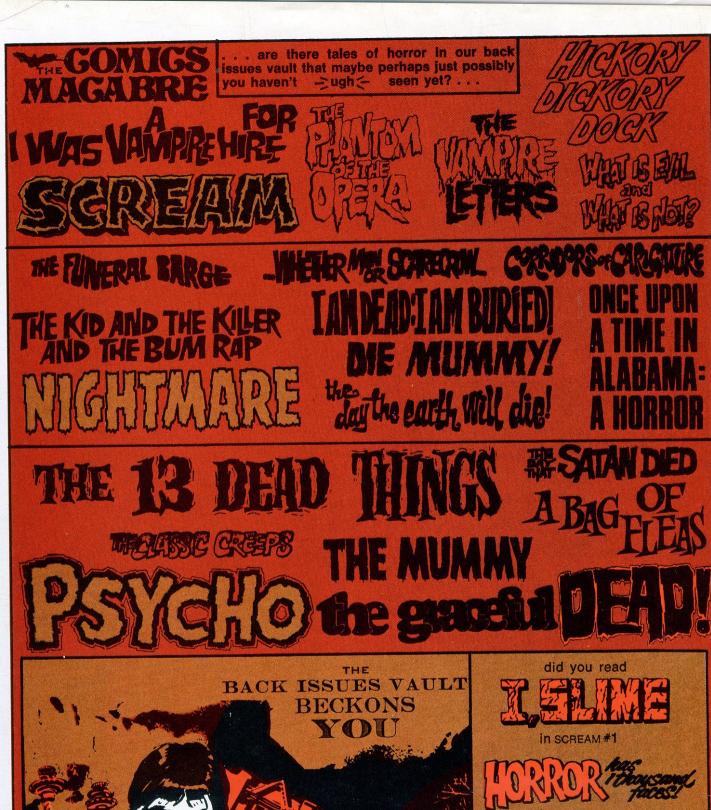
## NICHTAMES.

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A SKYWALD HORROR-MOOD PUBLICATION







### MCGTMARE

- EDITED BY ALAN HEWETSON -

– PUBLISHED BY: ISRAEL WALDMAN AND HERSCHEL WALDMAN
– CONTRIBUTORS: COVER ARTIST BOADA

DOMINGO JESUS DURAN LOMBARDIA PABLO MARCOS RUBEN SOSA SUSO RICARDO VILLAMONTE

AUTOBIOGRAPHY OF A VAMPIRE



THE SYCHIE

THE END OF ALL VAMPIRES

THE NIGHT IN THE HORROR-HOTEL

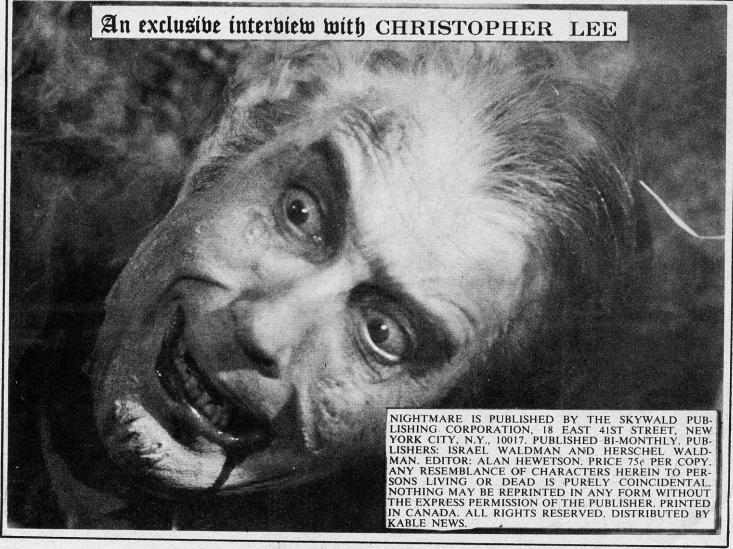
MACABRE ISSUE WE KILL THE

WEIRDEST VAMPIRES

IN THE HISTORY

HORROR







...YOU SHOULD ALL
BE FAMILIAR WITH THIS
ILLUSTRATION... YOU
SHOULD ALL KNOW
WHAT THESE CHARACTERS
ARE AND WHAT IT IS THEY
REPRESENT...

... THEY ARE VAMPIRES ...

... ALL THEY REPRESENT

... YET WHO OF US HERE
TODAY IN THIS CLASSROOM
BELIEVE THESE BLOODFIENDS ARE ANYTHING BUT
FICTION? IT MAY SHOCK
YOU BUT... BUT I BELIEVE
IN GUCH THINGS...

... AND THE STAFF
OF THIS UNIVERSITY ALSO
BELIEVE IN THEM...THE
DEAN HIMSELF HAS
AUTHORIZED A SPECIAL
FUND FOR THIS
GRADUATING CLASS TO GO
A WORLD-WIDE SEARCH
FOR VAMPIRES...

...TO HUNT THEM OUT IN THEIR LAIRS... TO KILL THEM ...

...TO KILL ALL VAMPIRES...

...WHATEVER **REASON** A UNIVERSITY BOARD CAN HAVE FOR AUTHORIZING **MONIES** FOR SUCH AN **OBSCURE** HUNT MUST BE PRETTY **WEIRO** AND **AWESOME...** IT IS A REASON THAT WE'LL SHORTLY **DISCOVER.** AS WE START OUR TALE:

## THE END OF ALL

## VAMPIRES

WRITTEN BY HOWIE ANDERSON

LLUSTRATED BY SUSO

... AND GET RIGHT INTO THE MOST **BIZARRE** LECTURE A UNIVERSITY CLASSROOM HAS EVER HEARD...



"...MISS SANCHO HAD A ROOM-MATE ... AND THIS GIRL BECAME ANAEMIC, AND SHE DIED ... MISS SANCHO WAS A STRANGELY QUIET, NOT UNATTRACTIVE GIRL, AND THERE WAS NEVER ANY SUSPICION ABOUT HER UNTIL THE PARENTS OF HER ROOM-MATE ORDERED AN AUTOPSY TO DEFINE THE CAUSE OF HER STRANGE ANAEMIA ... IT WAS DISCOVERED BY THE EXAMINER THAT THE GIRL WAS PRACTICALLY BLOOOLESS ... THAT SOMEHOW SHE HAD BEEN SLOWLY DRAINEO ... "



NATURALLY, THE POLICE WERE BROUGHT INTO INVESTIGATE ... AND THE ONLY RELATIONSHIP BETWEEN THE THREE DEAD PERSONS EXISTED IN THE PERSON OF SEÑORITA MARIA SANCHO ...



MISS SANCHO WAS WATCHED BY CITY POLICE DETECTIVES ... AND THIS **ATROCIOUS** ACT OF MISS SANCHO ONTHE NIGHT OF FEBRUARY 23RD ...

"... THEY REPORTED SHE LEFT HER DORMITORY JUST AFTER 12 MIDNIGHT AND LOOKED LIKE SHE WAS GOING FOR A MIDNIGHT STROLL ABOUT THE CAMPUS ... BUT INSTEAD SHE LEFT THE CAMPUS AND HEADED FOR A GRAVEYARD NEARBY, WHERE 'COINCIDENTALLY 'THE BODIES OF THE THREE DEAD ANAEMIA VICTIMS WERE INTERRED ...



"... THEY WATCHED AS THE THING THAT WAS ONCE A MAN...THE THINGTHAT WAS NOW A ZOMBIE... EMERGED FROM HIS OWN GRAVE AND EMBRACED THE NECK OF MISS SANCHO..."



"... THE TWO WERE TAKEN TO POLICE HEADQUARTERS AND EXAMINED BY A POLICE DOCTOR WHO DETERMINED THAT PROFESSOR WILLIAM WAS DEAD... THAT HIS BODY WAS ACTUALLY STILL DECOMPOSING..."



"... WHEN THEY EXAMINED MISS SANCHO THEY DISCOVERED HER APPEARANCE TO BE VERY DECEIVING... THEY ESTABLISHED THE AGE OF THE 'GIRL' TO BE WELL OVER 80 YEARS...



"...THEY CONFINED THE TWO WITHIN SEPARATE CELLS AND DECIDED THAT AN INVESTIGATION MUST BE MADE AS TO THE NATURE OF THE BODIES OF THE OTHER TWO DEAD PERSONS..."

"...IN DAYLIGHT THE FOLLOWING MORNING THE POLICE RETURNED TO THE GRAVEYARD AND UNEARTHED THE COFFINS... THEY DISCOVERED THE BODIES THEREIN TO BE IN A STATE OF DISCOVER... AS IF THEY HAD BEEN BURIED PREMATURELY AND HAD ATTEMPTED TO LEAVE THEIR COFFING BY SCRAPING AT THE LIDS... AND TO SUBSTANTIATE THAT PREGUMPTION THEY FOUND THE FINSERNAILS OF THE DECEASED MUTILATED AND RIPPED AS IF THEY HAD CLAWED AT THE COFFIN IN THEIR

"... BUT WHATEVER THE BODIES HAD TRIED TO DO DURING THE NIGHT WAS OF NO CONSEQUENCE IN THE MORNING, FOR MEDICAL AUTHORITIES ESTABLISHED BEYOND A DOUBT THAT THE BODIES WERE DEFINITELY NOW DEAD... POLICE THEN RE-FILLED THE GRAVES..."



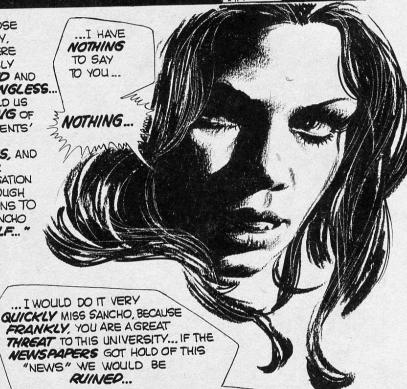
"... IT WAS THEN THAT I WAS CALLED IN...AS DEAN OF THIS UNIVERSITY I KNEW MORE ABOUT MISS SANCHO THAN ANYONE... AND AS DEAN, I HAD ALSO BEEN A FRIEND OF PROFESSOR WILLIAM FOR MANY YEARS... I WAS TAKEN TO HIS CELL, WHERE WE FOUND A DETERIORATING CORPSE... IT WAS OBVIOUS THAT HIS SEVERALHOUR SEPARATION FROM MISS SANCHO WAS HIS DEATH, FOR WITHOUT HER STRANGE 'POWERS' TO SUSTAIN HIM HE WAS AS DEAD AS ANY OTHER CORPSE..."

"...OUR ONLY HOPE WAS TO REVERT TO TRICKERY...
AND THE POLICE AIDED A PLAN OF MY CONCOCTION
BY LEAVING US ALONE FOR THE QUESTIONING..."

"...OF COURSE WE COULD NOT MAKE **PUBLIC** OUR DISCOVERIES
ABOUT THE **NATURE** OF MISS SANCHO... AND SINCE SHE **REFUSEO**TO ANSWER ANY **QUESTIONS**, OUR INVESTIGATION NATURALLY
FELL UPON HER SCHOOL RECORDS WHICH WERE REQUIRED OF
HER WHEN SHE ENROLLED..."



ON CLOSE SCRUTINY, THEY WERE OBVIOUSLY FORGED AND MEANINGLESS THEY TOLD US NOTHING OF HER 'PARENTS' ORHER ORIGINS, AND FURTHER INVESTIGATION LAY THROUGH QUESTIONS TO MISS SANCHO HERSELF..."



...LET ME MAKE MYSELF
PERFECTLY CLEAR MISS SANCHO
...THIS IS A SMALL TOWN...A
UNIVERSITY TOWN...I AM NOT
WITHOUT GREAT POLITICAL
POWER HERE...
...IT IS WITHIN MY POWER TO HAVE
YOU RELEASED FROM HERE...

WHAT GORT OFA TRICK IS THIS? WHY WOULD YOU DO THAT?...



IF YOU WILL COOPERATE BY ANSWERING MY
QUESTIONS... POSED PURELY
OUT OF SCIENTIFIC
CURIOSITY... AND IF YOU
PROMISE TO GET AS FAR
AWAY FROM THIS
UNIVERSITY AS YOU
CAN...

THEN...

THEN...

THEN...

THEN...

RELEASE...













NOW YOU KNOW

WHY WE TAKE THIS

MATTER SO

SERIOUSLY CLASS...

...NOW YOU KNOW
WHY WE HAVE
AUTHORIZED FUNOS
FOR A PROJECT AS
WEIRD ASTHE
ERADICATION
OF ALL
VAMPIRES...



...AND BE
BROUGHT TO TRIAL
FOR FIRST DEGREE
MURDER?
NO...NO MY YOUNG
FRIEND...SHE HAD
TO DIE...

MUST DIE...
...BUT WHEN THE
LAW DOES NOT
RECOGNIZE THEIR
EXISTENCE WE
HAVE TO WORK
OUTSIDE THE LAW...



...THIS PROJECT
WILL GIVE MEANING
TO YOUR LIVES...
IN AN ERA WHEN
THE YOUNG ARE
SEARCHING FOR
A POINT AND A
MOTIVE TO
LIFE...YOU ARE
FORTUNATE IN
HAVING THAT
'MEANING'GIVEN
TO YOU ON A
SILVERPLATTER...

...I THINK WE HAVE GIVEN THEM A KIND OF POINT, JEREMY...DON'T YOU THINK?...

YES... I'M **SURE** WE HAVE...

HOW MUCH THEYLL

ACCOMPLISH... THERE ARE

MANY VAMPIRES IN THIS WORLD...

MOST OF THEM HIDING IN

CAVES LIKE THE SANCHO

GROUP... BUT EVEN IF THEY

MANAGE TO KILL ONLY A

REASONABLE NUMBER

OF THEM THIS PROJECT

REASONABLE NUMBER
OF THEM THIS PROJECT
WILL BOT BE WITHOUT
POINT...





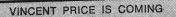


THIS PROJECT ...





#### ...A WRETCHED BUNCH OF LETTERS AND DEGENERATE ANNOUNCEMENTS...



... if you enjoy our CHRISTOPHER LEE INTERVIEW in this issue, y'all let us know because we've got AN-OTHER horror-interview in the works ... we've just received correspond-ence from VINCENT PRICE in which the actor-macabre promises an interview as soon as we can work out terview as soon as we can work out WHEN . . . so everybody send the archaic editor a BARRAGE of letters huh? — I'll give 'em ALL to VINCENT PRICE and we'll talk about YOU during the interview — you got something you'd like to say to VINCENT 'DR. PHIBES' PRICE? write: write:

VINCENT PRICE/interview

THE SKYWALD PUBLISHING CORP 18 East 41st Street rm. 1501 New York City N.Y. 10017





DAVID TEDDER of Salt Lake City entered the SNEAK PREVIEW CONTES #1 and came up with an original little complete story all on the one page about the law of the king of the falcon, while the entry of NANCY LANTINEN of Rochester is all in a kind of rhyme: "I will come back, I will haunt you, I will kill you - the way -you killed me" . . .

... and TONY KOWALIK of Harvey Illinois wrote: "That sword is now mine . . . and so fulfill the serpent's curse, dearest Queen — deadest queen" . . . boy . . . some of the entries we received are WEIRD . . . but they let us know one thing for sure . . . our readers are intelligent, innovative and all have a good we forget) are getting their advance copies of PSYCHO #16 in the mail — and are: TONY SYLVESTER of Providence,

or Belmont, California JERRY WHEELER of Chicago THOMAS VERDALAK of Brooklyn and BRIAN MANEELY of San Francisco. . . keep your eyes peeled for the next contest and BEWARE — cause next time we're gonna change the rules round a bit . . .

Chicago. "Besides traditional horror, I would like to see more stories with cosmic horror, as well as stories with violent murders. I particularly like it when the artists are used in the story as central characters, as in THIS GROTESQUE GREEN EARTH . . ."

Larry's coupon (see elsewhere for YOUR coupon on this page) is like many others we receive which say, in effect, that SKY-WALD is INNOVATIVE WITH "SKYWALD is unsurpassed," WALD is INNOVATIVE WITH writes JERRY KENNEDY of TRADITION, which is exactly our aim.

Allan Strickland of San Clemente, California . . "I am a horror-fan in a town which is virtually dry of any such literature. Now, since I have been on vacation, I have come into contact with your SCREAM MAGA-ZINE, an apparently new publication — I was particularly pleased with the varying structures which were given to your





works. This places SCREAM much higher on the scale of horror literature by this aspect of non-conformity alone. The absence of advertisements AND cheap science fiction also contributed to the over-all genuinely frightening context of this publication. Keep up the good work."

... nobody has managed to 100% define (by OUR definition) the horror-mood phrase: PRIMAL SPINAL ... and until somebody does guess, the contest will remain un-won. However — out of the several hundred entries we've received there is ONE which, though wrong, is so rich in imagination and originality that we've just gotta award MISS BILLIE BRYSON of Kansas City an honorary HORROR - MOOD membership for her writing:

PRIMAL SPINAL . . . a dread foreboding that creeps its cancerous way insidiously up the spine to lodge in the stygian recesses of the brain. Once there, it lurks like a fetid embryo, pulsating and nourishing its foul grossness on the essence of the soul. As this malignancy grows, it bridges the abyss of time and dimension bringing back half-tangible memories of unspeakable beginnings . . . forms emerging from the murk of primal slime . . entitles too horrible for nature to accept, so unnatural as to be SUPERNATURAL - the ultimate horrors - the PRIMAL SCREAM (the same kind of eerie injection I get from each new PSYCHO experience keep up this beautiful, mindbending material . I love ya) ..

. . . we love you too BB . . . keep your notes comin' in folks and maybe someday somebody will WIN this weird contest . . .

... a note from MARK FILI-POS . . .

"... I picked up a copy of SCREAM #2 and it looks pretty good. I think the HORROR-MOOD publications are the most interesting in the field. I have so many unread SKY-WALDs now you wouldn't believe it. I go through every issue before I read 'em just in case there's a contest I want to enter that has an early time limit. Two fantastic tales I read today were in NIGHTMARE #15, DRACULA DID NOT DIE and THIS GROTE-SQUE GREEN EARTH . keep 'em coming like this and the HORROR - MOOD will STAY numero uno . "

SHOGGOTH CHRONICLES







PALMEN

... in his interview which appears in this issue, actor CHRIST-OPHER LEE says that films like CLOCKWORK ORANGE are more harmful, and more suggestive, than popular 'fantasy-horror' films like his own DRACULA films. Shortly before going to press with this interview, we were reading through THE NATIONAL ENQUIRER newspaper for September 30, 1973, and came across this item: "CLOCKWORK ORANGE TURNED BOY INTO BRUTAL KILLER, COURT TOLD . . . a 16-year-old-boy, seized by a 'sudden gust of savagery' after seeing the film A CLOCKWORK ORANGE, went out and re-enacted a scene in which an old tramp is beaten senseless. In the movie, the tramp survived his beating. In real life, young Richard Palmer's victim died . . prosecutor John Owen said Palmer may have committed the nearly identical crime just as a result of the film, and if so, the makers of the film have much to answer for'.

The ENQUIRER feature then quotes the prosecutor, defense attorney, parents of the boy, and his friends to further substantiate the evidence that the act was the direct result of Palmer's infatuation with the film, and the book, written by Anthony Burgess.

As Burgess argues: "Violence is never initiated by art. If you ban my book, you've also got to ban some of Shakespeare and the Old Testament too."

The author is right in saying it should not be banned.

SKYWALD contributers Gus Funnell and Maelo Cintron both saw this film and thought it was exceptional, and neither Cintron nor Funnell went out and committed a violent act after seeing it.

Censorship is one of the worst evils of this world, and a solution to the problem is not simple. Dr. Fredric Wertham has written that certain comics have the same effect as CLOCK-WORK ORANGE in inspiring crime, and Wertham's book: SEDUCTION OF THE INNOCENT, during the 1950's caused the demise of many good periodicals whose only fault was they inspired certain already-disturbed persons to commit overt criminal acts. Neither CLOCKWORK ORANGE, or any comic ever published, have been responsible for a well adjusted person electing to commit such an act. Do a very few persons who are sick, out of perhaps 500,000 who are well adjusted, constitute a reason for censoring comics? Does the act of a 16 year old boy like Richard Palmer constitute a reason to disallow the publication of CLOCKWORK ORANGE, or its release as a movie? We can't allow ourselves to deny art because there are certain disturbed people in this world.

If we prohibited CLOCKWORK ORANGE, people like Palmer would not vanish.

Doctor Wertham censored comics, but he stopped no one of a disturbed personality from eventually performing an illegitimate act inspired by something he has seen or read - perhaps even in the newspaper.

Censorship is not the answer. It never has been and never will be an answer to any issue.

An answer might be to prevent the disturbed development of individuals like Palmer by re-vamping our archaic educational institutions — where instead of teaching the algebraic roots of 3, we would teach children how to relate and cope with life.

my favorite story this issue is :	AND AREA
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***************************************	
name: age:	
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city n' other :	
mail to: SKYWALD BEST STORY Skywald Publishing Corporation 18 East 41st Street Rm 1501 New York City, N.Y. 10017	
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GARGOYLEN	2 7

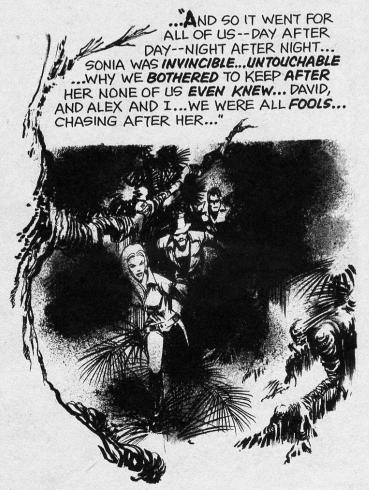




























...WE HAVE PRESENTED SEVERAL WEIRD QUESTIONS FOR YOUR CURIOSITY TO MULL OVER ...QUESTIONS AND SUSPICIONS ABOUT THE HOTEL AND THE MANAGER ... ABOUT THE NOBLED 7/7LE OF THE NEWLY MARRIED COUPLE ... AND THERE'S SOMETHING ABOUT A CASTLE ... NOW, WHAT ON EARTH IS A CASTLE DOING IN NEW ENGLAND?...

... DELIGHTFUL MYSTERIES TO WHET YOUR APPETITE ... AS WE START OUR TALE ...

# THE NGH IN THE WILLIAMS HORROR-HOTEL







...DURING THE MORNING ANNE WOKE, AND STRETCHED OVER THE BED TO FEEL THE WARMTH OF HER NEW HUSBAND... SHE WAS ALONE ... BUT SHE HEARD FAINT VOICES COMING FROM BELOW-VOICES AND THE SOUND OF LAUGHTER ...

...ANNE PUT ON HER ROBE AND WENT TO THE VOICES AND THE SOUNDS...SHE COULD HEAR HER HUSBAND LAUGHING AND TALKING, AND THOMIS WORDS WERE NOT YET DISCERNIBLE, SHE THOUGHT THE **TONE** OF HIS VOICE TO BE **MOCKING...** 



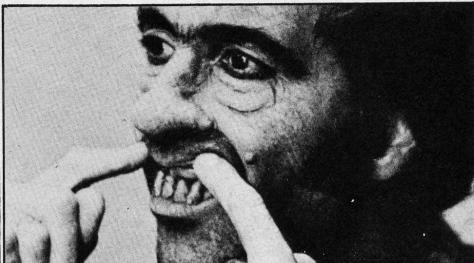








#### AN EXCLUSIVE INTERVIEW WITH CHRISTOPHER DRACULA



I, MONSTER make-up

#### CHRISTOPHER LEE AND ALAN HEWETSON

THIS INTERVIEW WITH CHRISTOPHER LEE WAS TAPED THE 21st OF JULY, 1973, IN MADRID, SPAIN.

to tell your readers that, probably, as things stand at the moment, I have no intention of playing the character DRAC-ULA again. I have become progressively disenchanted with the way in which the character is presented on the screen, and with the stories in which the character is somehow, I think, indifferently fitted in, in order to have a movie with DRACULA appearing in it. First write a story, then try and find a way to adjust the character into the story, and this isn't good enough for me. I'm therefore making that decision, that I don't intend to play the character again, because I think the films are becoming poorer in content and style and in story, and therefore I'm no longer prepared to take any part in any of them. If anybody ever comes up with Bram Stoker's book in its entirety, as he wrote it, I would do that. But I think that would be very expensive, and I doubt if that would ever happen, but that is one I would do . . .

How did you begin your DRACULA career?

... Sheer chance ... I'd already played the FRANKENSTEIN creature in THE CURSE OF FRANKENSTEIN for Hammer — you will notice I don't use the word 'horror' ... I never liked it — I presume that having seen what I could do, they

decided I was also capable of playing the part of DRACULA, and it might not be a bad idea to have the same actor doing both parts. That is quite simply how it happened and how I became DRACULA - a part which has had a suitable effect on my career . . . but at the same time, which has also been very much of a mixed blessing to me. Because if one becomes too much associated with a certain character in the cinema, or television, or in the entertainment medium, people are inclined to think either that you can't do anything else, that you don't want to do anything else, or that you never do anything else, or that you never do anything else. Of course, that is entirely untrue. I've done 123 films and I've played DRACULA 6 times. It seems the main interest in my work lies among the very young, which is a very hopeful thing from my point of view, for the future, because they will inevitably grow up and hopefully will maintain that interest. Many children come up to talk to me; all over the world children have seen some of these films, in countries where censorship doesn't exist . . .

Are they ever frightened by you - do they ever confuse you with the DRACULA on-screen character?

but they're never scared. In fact they're very cheerful and I think they look on me as some sort of wicked uncle. They are certainly not frightened because children are very perceptive, and I think they realize that it is rather like a fairy story, and I think in some cases - the Grimm's fairy stories and others - are far more gruesome and alarming and frightening than anything I've ever done on the screen. People of course can differentiate between reality and unreality, particularly children, and they know that DRACULA is not real . . .

"...I USED TO LOCK MYSELF AWAY IN MY DRESSING ROOM AND ONLY APPEAR ON THE SET WHEN PEOPLE HAD MORE OR LESS ACCUSTOMED THEMSELVES TO MY APPEARANCE AS FRANKENSTEIN . . . I WAS A VERY GRUESOME SIGHT . . . "





DRACULA



. . . LEE as FRANKENSTEIN . . .

. . . with PETER CUSHING in I, MONSTER . . .

What's the best film you've ever done that is, the one you would want to be held as the best example of your work?

... Well again, what does one mean by the best? Obviously the one that had the most effect on my career was the first DRACULA in 1957, but I wouldn't say by any stretch of the imagination this was the best film I've done. I can think of other Hammer films like SCREAM OF FEAR that are better pictures but that didn't affect my career so much. I can think of THE TALE OF TWO CITIES done years ago, which was a good picture. I think what I'm doing now may have a tremendous effect on my career in-so-far as it may start me off in a completely new direction. THE THREE MUSKETEERS is romantic, exciting, full of adventure, thrills and humor and sword fights . . . I've 5 sword fights in this picture, each more violent and savage than the last . . . and believe me they are - we use real swords! I don't know whether this is the best film I've ever made. I think probably the best I've been IN is THE PRIVATE LIFE OF SHERLOCK HOLMES, as directed by Billy Wilder. If you take that comment as signifying an all round excellence of script, direction, casting and production, I think it was the best picture I've done and been in. That should be closely followed by THE WICKED MAN which I completed last November. Probably one of the best per-formances I've ever given was as RAS-PUTIN in a Hammer film. If it had been made by another company as a serious picture, I think it might have helped me considerably, but it was made once again, in the sort of Hammer-horror-mold and as such didn't really benefit me very much . . .

DRACULA films, of course, have their roots in the Bram Stoker DRACULA novel . . . in your performances, which to a degree are defined by your script, do you concentrate on Stoker's concept, or on an entirely personal characterization?

. . . I entirely concentrate on Stoker's conception of DRACULA, and always have done. I try to portray him physically, even though incorrectly from the point of view of my appearance — not as an old man with a white moustache growing younger, although you may know I did this in a Spanish film — I've always tried to portray the character that Stoker defined in his writing. The character of aloof majesty, ferocity of dignity, and of sombre mystery, or irresistibility that the women find marvellous and the men unstoppable. The character that veered from the tigerish to the still, in the physical sense. In the Hammer DRACULA films I have not been Stoker's physical description of the character, but in his description of the character, but in his description of the characterization of the character, if I may put it in such an involved way as that, I think I've tried to be true — irrespective of the script and the story — all the way through in the 6 pictures that I've done, to the author's conception of the character.

The other DRACULA, Bela Lugosi, toured the United States with theatrical stagings of DRACULA as a play .

... No — I would not like to do that ... it would only serve to identify me even more to the public with the character, which as I said has been a mixed blessing. I would never do a stage tour, because that would be doing it even





. . . HORROR HOTEL . . .



more than on the screen - more performances. This would only shackle me more to the character which has confined me to a certain extent too much already . . .

Do you believe Bela Lugosi's identification with DRACULA was 'real' or theatrical?

... I didn't see Lugosi's DRACULA until about a year ago. I was in London and it was shown as a midnight movie. It was probably just as well, I don't ever wish to copy other actors. I've certainly borrowed from them - every actor in history has certainly done that - but I wouldn't wish to portray a character the same way as another actor has . . . but . . I don't know about Bela Lugosi's identification with DRACULA. I only know that his widow, Lillian Lugosi, told me — and Karloff also told me this — that he was in no way confused about his relationship to the character. I do believe it is true that he was buried in DRAC-ULA's cape . . . but apart from that, I don't believe there's a word of truth in this business about him living in a house with gravestones in the garden and thinking he was DRACULA. I'm quite sure that this is just something that somebody dreamed up which makes a good publicity story. He was a highly intelligent, articulate man, and I believe by all accounts an extremely charming person. I can well believe that . . .

You've played DRACULA, RASPUTIN, THE MUMMY, FRANKENSTEIN'S MONSTER, FU MANCHU and so many other classic characters. . who is your favorite?

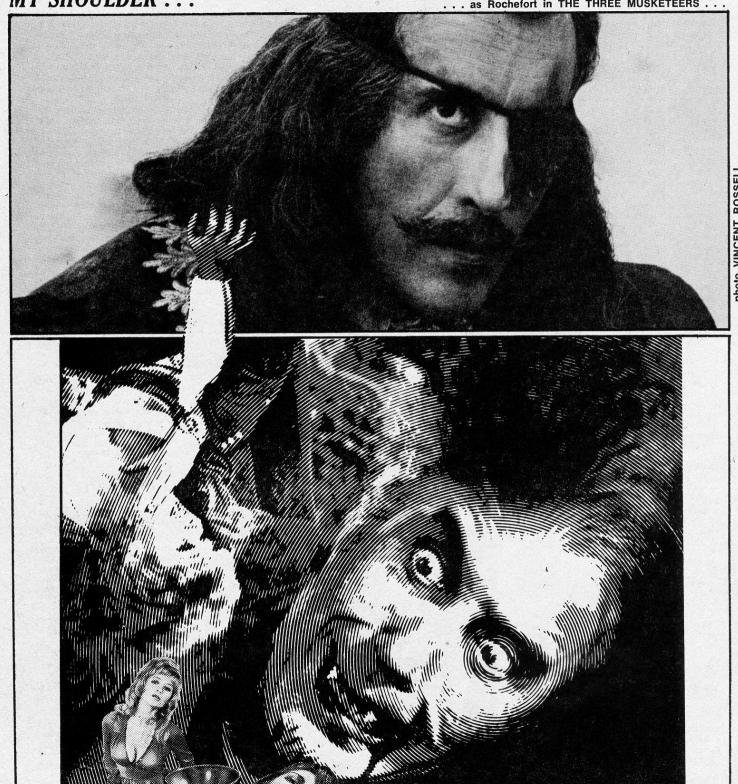
. . . The most effective of course was DRACULA. THE MUMMY was the most physically difficult, because of the enormous feats of strength that I had to do. FU MANCHU was very difficult because basically he's very, very far from being ficticious. In the days of the Empire, when the Empress sat on the throne, and when the Empress sat on the throne, and warlords and people like FU MANCHU did exist . . . they behaved exactly like my character behaved on the screen; they were all powerful, ruthless, inscrutable, intelligent - some of them spoke flawless English - and so the character is not entirely ficticious at all. It was a most uncomfortable character from the point of view of make-up, because the Chinese make-up required plastic eyelids, which makes it impossible to raise or lower your eyes, but force you to keep your head on a level, otherwise when you look down your own eyelids show, and when you look up only the whites of your eyes show . . . it was very awkward, technically. RASPUTIN, I think, was my best performance of an actual and real character of history. A strange character this - indeed one of the stranges characters of all history - a real enigma. I recently read a book about RASPUTIN in which the author, indeed to my satisfaction, shows that RASPUTIN was one of the most maligned men in all history. He was nothing like the evil charlatan, drunkard and rapist as he has been presented. There was a great deal of the Saint in him! It would be very interesting indeed to know what kind of man the real RASPUTIN was. WHO was the real RASPUTIN? I don't suppose we'll ever know . .

Who's your favorite horror star? What's your favorite horror movie? and what's your favorite horror story?

. . . LEE as DRACULA . . .

"...IN THE MUMMY SOMEONE THOUGHTFULLY LOCKED AND BOLTED THE DOOR I HAD TO COME THROUGH WHEN I STRANGLED RAYMOND HUNTLEY AND SO I SMASHED RIGHT THROUGH IT AND DISLOCATED MY SHOULDER..."

...as Rochefort in the three musketeers...



DRACULA

.. That's really difficult to answer . because you see, I haven't SEEN all the great classics. I think the first FRANKEN-STEIN, by BORIS KARLOFF — the James Whale FRANKENSTEIN . . . it was certainly the most imaginative film and Karloff's performance was quite brilliant - there are no other words for it - everytime I see it I am amazed at what he did with so very little. I suppose the best horror film I've ever seen was ROSEMARY'S BABY - with its sense of atmosphere and subtlety. I think these are immensely important elements in this type of film. Favorite horror star? Well of course the greatest was unquestionably LON CHANEY. Then of course Boris! I hate to put people in order like that because each one is different, and everybody has their own way of doing things . . .

So many amusing stories come out from behind the scenes at movie sets that, really, are so completely entertaining to the public who never get to see behind the scenes . . . can you think of an anecdote or two . . your favorite behind the scenes anecdote?

There is an amusing interlude about all the 123 films that I have been in . but a few that I recall immediately to mind are in the first DRACULA and in THE MUMMY. In the first DRACULA I had to pick up a girl from the ground and throw her into a grave — and in the very first take I went in after her when I lost my balance. That is recorded on film somewhere and it gave a few laughs to the people who were watching . . . she was a stunt girl and not exactly a lightweight! In THE MUMMY someone thoughtfully locked and bolted the door I had to come through when I strangled RAYMOND HUNTLEY . . . and so I smashed right through it and dislocated my shoulder. Some of the window was made of real glass. Later I was carrying Yvonne Furneax down the road some 83 yards at night and I pulled every muscle in my neck and shoulders . . . which should perhaps indicate to some of your readers that filming isn't quite so simple or luxurious as the public occasionally seems to think! There was quite an amusing incident on this film I'm in now, THE THREE MUSKETEERS. I had a fight scene at night with MICHAEL YORK and at certain moments we had to flash lanterns into each others faces. Of course, these lanterns had to be manipulated electrically, and at the end of the scene where we had finished with these lanterns the director said: "Well that's alright, now disconnect the actors" . . .

PETER CUSHING seems to be a true gentleman. I don't know how to describe this man as anything but an accomplished and exciting actor and a 'true gentleman' . . what do you say about this man, with whom you've made so many horror films?

. . . He is really one of my dearest friends. He is brilliant and a devoted and disciplined actor. A man of complete integrity. A man of great skill, great personal charm and a very good human being . . .

LON CHANEY SR. once had a 'mentor' conversation with young BORIS KARL-OFF, a few years before Karloff became well known - before he did FRANKEN-STEIN - Chaney told Karloff, in short, that a powerful and unique style was what was important in the making of a star. "Give 'em something no-one else can give them" he said



DRACULA . . .





. . . LEE as DRACULA . . .

. . Boris never actually mentioned this to me but I'm sure its true. In those days when Chaney made pictures and Boris Karoff made his great pictures they were really pictures of great consequence. There was a really good reason to be in those pictures — they weren't just cheap exploitation — which alas, they have become for the most part today. I still think that in this area I can probably give the public 'something else'. Something that nobody else can give them. But I don't want, as an actor, to go on giving the public something that nobody else can give them when that 'something' is not worthy of being shown on the process when the part is not worthy the screen; when the part is not worthy of being played; and the production is not worthy of appearing in. If I was able not worrny or appearing in. If I was able to go on making fantasy films, all of which were worth doing, with good production value and good stories — then I would be delighted to go on doing them. But unfortunately this isn't happening . . . the material is getting worse. The only thing I can relate as far as Karloff is concerned, is that once, when we were discussing the effect of our we were discussing the effect of our performances on the audience, which took place during the year he died incidently, he told me "always leave it to the audience". Whatever you or I will do, or can do, on the screen, be quite sure that if we don't do 'it all', the audience will imagine something far worse than you or I could possibly produce on the screen. Leave it to the audience . . . show an empty doorway 6 times and the 7th time there is somebody in it. And the 8th time you think there is going to be somebody in it and there isn't, or the 8th time you DON'T think there is going to be somebody in it and there IS . . .

HAMMER is often criticised because of all its bloody gore. The reason why film buffs say this is uncertain . . . whether it's anti-aesthetic to be bloody, or whether it's because of the WAY in which HAMMER is bloody, is uncertain. Do you have anything against profuse bloodiness, if it is well done?

. . . I object to too much blood, and I object to much violence. I think one of the reasons why these films of mine have been so successful all over the world, virtually to people of all ages, is that because basically they are fantasies, and are not real, and the violence in them, with very few exceptions, is violence which is highly unreal and for the most part impossible to copy in real life. You will always find the occasional, alas, unbalanced person who might try and copy something they've seen on the screen or in your comics, but to my mind pictures like CLOCKWORK ORANGE and STRAW DOGS and some of the James Bond films, are far more suggestive, and far more imbued with sexual sadism and violence which can be copied, and in some cases is! . . .

. you've said that, although you have no intention of turning your back on the fantasy film, you've become increasingly disenchanted with the material you've been given . .

. . . I feel the material is losing style . . . it's all too much just exploitation now — make it cheaply — get it in focus — shock 'em — frighten them — something I've never attempted to do! I'm not concerned with selling films, I'm concerned with making films. I'm not trying to frighten an audience half out its wits, I'm trying to entertain it. I'm

"... RASPUTIN WAS ONE OF THE MOST MALIGNED MEN IN ALL HISTORY... THERE WAS A GREAT DEAL OF THE SAINT IN HIM... WHO WAS THE REAL RASPUTIN?..."



trying to enable the audience to escape from its mundane, gray, drab and sometimes extremely depressing world - into an enchanted, weird, mysterious world of fantasy . . . gore has its place I suppose but I don't like it . . .

On this point, a few years ago LON CHANEY JR. said: "I used to enjoy horror films when there was thought and sympathy involved then they became comedies . . the cheap producers came along and made buffoons out of the monsters . . because they killed for the sake of killing, there was blood for the sake of blood. There was no thought, no true expression of acting, no true expression of feeling. We used to make up our minds before we started that this is a little fantastic, but let's take it seriously . . today it's made as a foke "

. . . He died last week. I never had the pleasure of meeting him. He is absolutely right of course. I shall quote this remark of his whenever I can, in the future, because it is so true. Thought and sympathy - how right he is. As I once said, I think I coined the phrase in fact: 'THE LONELINESS OF EVIL'. One should never play these films with one's tongue planted firmly in one's cheek unless it is with a deliberate attempt to do horror comedy or parody, and this type of thing is even more difficult to do. It's an absolute MUST to be totally serious in what you're doing and you must make it believable. There I am in complete and total agreement with what Lon Chaney Jr. said . . I couldn't have expressed it better myself if I had tried for a very long time . . .

What kind of horror or fantasy material would you like to do, and would it be as commercially acceptable as the material you have been recently offered? What I mean is, are the producers at fault because they tend to define commercialism by its most basic rules?

. . . probably the type of material I would like to do would NOT be as commercially acceptable . . . does the public want more blood? More and more sex? More and more violence? Or are they going to revolt against this complete revulsion, and turn around to the old romantic type of picture, which I think they will. I think we are at a turning point in the cinema. I think we're going back to real people achieving something really exciting against great odds — battles, murder, and sudden death if you like — beautiful women and handsome rugged men - not actors, just dressed up like dummies. The great days were in the 30's in Hollywood, and in the early 40's, when they had all those magnifi-cent adventure stories which everybody loved. I think people are getting sick to death of acres and acres of boring nudity, lashings of sex and buckets of blood. You can make a very exciting and very sexual, very sensual, very frightening picture without pouring gallons and avalanches of garbage all over the screen. My ideal film in this area would be one done with taste and style, which would have the right element of fantasy, a good script, a good director, and good actors. I'd be frightening without being damaging. I'd have plenty of suspense, plenty of subtlety, and plenty of suggestion. Heaven knows enough people have done films of this kind, Hitchcock being a case in point, and they were very successful . .

In very few portrayals have you gone in



for much make-up . . . the films I, MONSTER and THE CURSE OF FRANK-ENSTEIN are the exceptions that come to mind. Has this been circumstance which has decided this? or is this an attitude on your part?

... I think certain kinds of characters require distortion and deformed features like I, MONSTER which is MR. HYDE of course, and the FRANKENSTEIN CREATURE, because nobody would accept a FRANKENSTEIN CREATURE or a HYDE if they were not monstrous. On the other hand I think it's perfectly possible to instill the essence of evil and villany without the aid of make-up ... you can be chillingly convincing and chillingly frightening and chillingly believable without any make-up at all. DRACULA, apart from the slightly longer teeth and the blood red contact lenses, is me ....

What's it like to look at yourself in the mirror when you're made up as a creature like FRANKENSTEIN'S MONSTER - as in THE CURSE OF FRANKENSTEIN? Does it FEEL real . . even for a moment?

... It certainly SEEMS real when you've got make-up on ... so real I can tell you I've felt like locking myself up in a corner. I used to lock myself away in my dressing room and only appeared on the set when people had more or less accustomed themselves to my appearance. It was very gruesome and I didn't particularly like looking at myself in the mirror. One doesn't like to look at anything disagreeable — particularly when it is yourself! I couldn't eat properly because if I moved the muscles of my face too much the make-up disintegrated. I couldn't really eat anything at all and I was in the make-up chair from 4 o'clock in the morning till about 9, and I didn't leave the studio till 7 o'clock at night. It was very tiring . . .

Why are producers sending you unacceptable material? Has your own attitude as to what you will accept changed? Or has the actual quality of the material deteriorated?

. My attitudes have changed. I'm not interested, as I said to you earlier on, in the cheap exploitation picture for which I will be paid less than I ought to be paid, if one wishes to look at it in purely commercial terms, and when the people who are behind the picture will make vast profits and huge fortunes out of work that I do. Well I believe that fair is fair. So now I won't do it for this price. Another reason is because the producers don't seem to be interested in coming up with intelligent, serious horror stories, which I'd have thought was not at all a very difficult thing to do. They come up with the cheap, easy exploitable package which they don't really bother about very much. They don't care how it is directed, or acted, as long as they can get something on the screen that can sell at a big profit. I'm not much interested in working for people like that anymore. As long as I don't have to —
for the moment, fortunately, I don't have
to. If people are expecting to see me in
the same type of picture as some of the pictures I've done in the past I'm afraid they are going to be disappointed, be-cause I'm no longer interested in appearing in this type of picture unless it is going to be properly made, by people who are really going to care. I'm an actor and an actor obviously isn't able





to play everything, but like any actor I want to vary the mixture as much as possible. I want to appear in as many types of pictures as I can. Now whether I get highly paid or not is beside the point. As long as the stories are REALLY good and the characters are REALLY well worth playing and one has a real sense of achievement - then it's a chalsense of achievement - then it's a challenge, not just something that you wander onto the set and do. This looks cheap, gawdy, tawdry on the screen, and it's tatty and distasteful and . . . it makes a lot of money. Well fine, one is used as an actor because of one's ability to make money for other people; but I've packed a point in my career and my reached a point in my career and my age where I don't want to go on doing this type of picture. I want to go on doing this type of picture. I want to do pictures in which I as an actor, whether they be big budget or small budget pictures, will be playing the kind of part which appeals to me, that I know I can do, and which is going to advance my career, and not retard it . .



. . . THE DEVIL RIDES OUT . . .

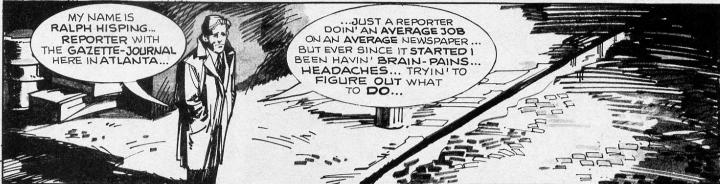


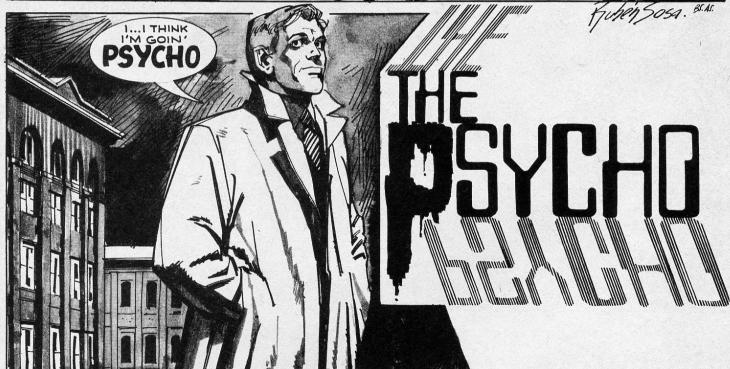
So ends our interview with CHRISTO-PHER LEE, whose closing sentiments are shared by movie audiences and Christo-pher Lee fans everywhere. In his indict-ment of modern fantasy-horror movies, Mr. Lee has expressed what many of us have felt for years — that they knew how to make good movies in the 1930's; that the audiences during those days were more mature and more demanding were more mature and more demanding of quality. In these 1970's of the great damn dollar the word quality has only a vague meaning. Who is at fault? The movie companies, for foisting the 'least' upon us? Or us, for not DEMANDING — as LON CHANEY said, and as Christopher Lee agreed: 'true expression of acting, true expression of feeling.' The acting, true expression of feeling'? The horror movies these days, most of them, ought never to be released. They do our era an injustice.

However, producers will not change this industry only Christopher Lee, I, and YOU can make horror movies great again.

... DRACULA HAS RISEN FROM THE GRAVE ...







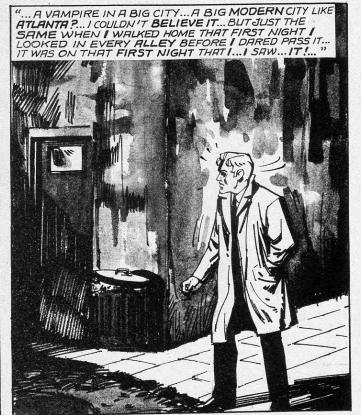


















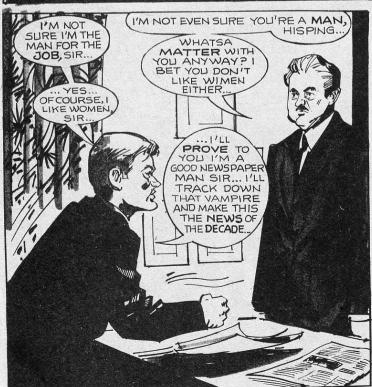


















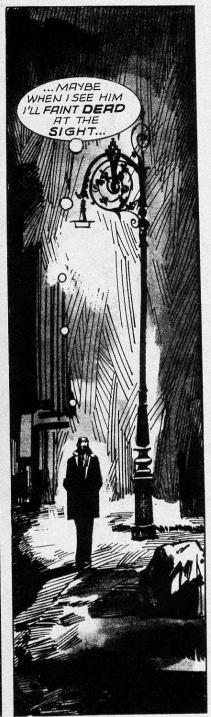


















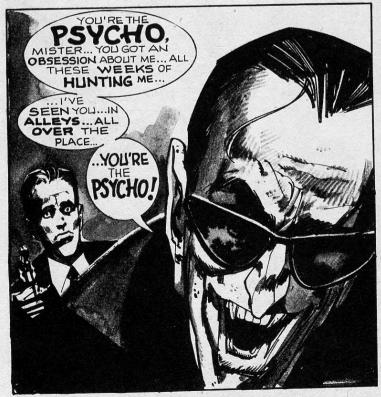
















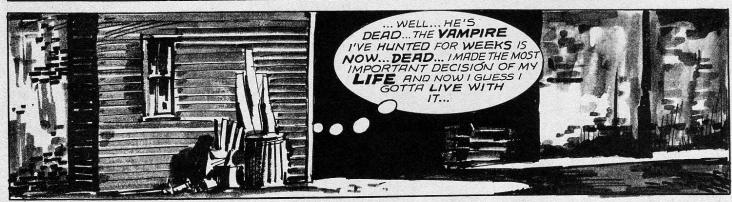










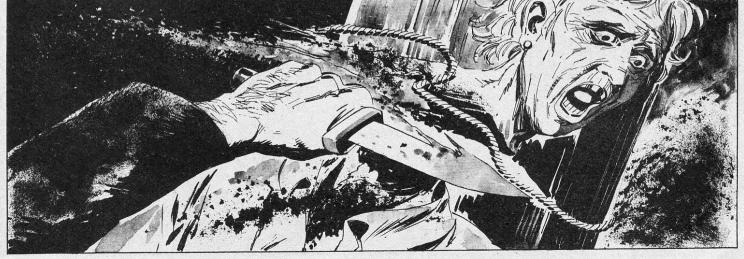
















## WITCHES SLAUGHTERED IN PHONY WITCH TRIALS

the newspaper of TRUTH

## TRUE EXPOSÉ WEEKLY

April 28, 1973 Volume 89 - Number 2 issued weekly in New York

## EXCLUSIVE REPORT: WEIRD WITCHES ALIVE AND WELL IN 1973

. by Harry Welser and Joe Dentyn

SALEM (exclusive) This is 1973, but not in Salem; Massachusetts, where the ancient ritual of WITCHCRAFT is still practiced, and where 'good' citizens of Salem gather to persecute, then slaughter the practitioners of demonology and satanism.

This is true, we know, because we witnessed one such INQUISITION held in a public place before thousands of people, who cheered and goaded torturers into brutal debaucheries upon helpless old women who were accused of practicing Witchcraft.

That such things can happen in 1973 is almost beyond belief, but as newspaper headlines are reporting every day, such things DO happen, as many 'victims' would attest (if they were alive to tell their tales).

inside this issue

. all TRUE FACT .

Lassie is not a dog, she is two dwarfs in a DOG SUIT! I ate a BOX OF MOTHBALLS and lived to tell of it! 99% of Missouri is UNDER WATER!

The month of August actually has 45 DAYS in it!

Now the truth about who really won the 2ND WORLD WAR!

Artist MAELO CINTRON does not exist, he is a mechanical WIND-UP TOY!



! of .SALEM. citizens in. public view . are they ASHAMED? .—NO—they are PROUD of their actions.



... WELL, YOU KNOW, YEARS AGOPEOPLE USED TO ACTUALLY DO
THINGS LIKE THAT--BUT TOOAY
EVERYBODY IS SO SANE NOTHING LIKE
A 'WITCHCRAFT TRIAL' EVER HAPPENS...
IT'S ROUGH... A FEW YEARS AGO WE
JUST REPORTED THE NEWS...
NOWADAYS A GOOD REPORTER
WANTS A GOOD HEADLINE-HELLHE'S GOTTA GO OUT AND
MAKE IT HIMSELF...

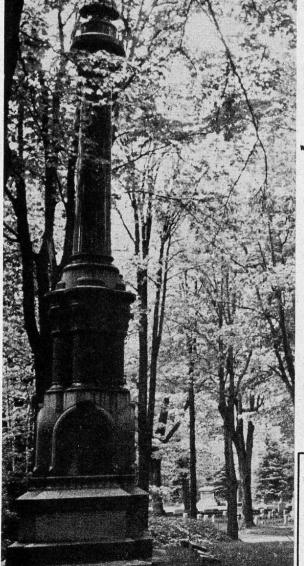


- I AM THE WRETCHED DESECRATOR - I AM A DEAD THING, WHO E OF THE LIVING, AND DIES AGAIN AT DAWN, TO INTER MYSELF IN REPOSE IN AGONY - THE SACRIFICIAL LAMB OF HELL...

... AND THUS MY LEGEND IS MY TALE ...

## THE AUTOBIOGRAPHY OF A VAMPIRE

C-CHAPTER 1-) · ILLUSTRATED BY RICARDO VILLAMONTE WRITTEN BY ALAN HEWETSON



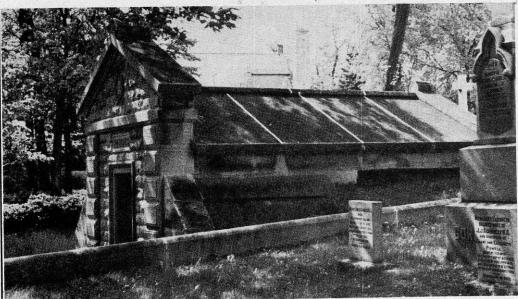
I AM. APPROACHING A POINT IN MY LIFE NOW WHEN MY SATISFACTIONS BECOME FEWER AS MY LUSTS BECOME MEDIOCRE HABITS ...

> ... I AM READY EITHER TO DIE OR-BECOME SOMETHING ELSE AND YET, I HAVE LIVED 50 LONG AND 50 WELL THAT I KNOW WHAT LITTLE ELSE THERE REALLY 15.

... I AM ALIVE BUT NOT LIVING ... I LIVE AMONG THE DEAD... AND HALF-LIVE WHEN I KILL THE LIVING... WHAT IS THERE FOR ME OTHER THAN THIS? WHEN I WAS A YOUNGBLOOD I WAS A FOOL-AND COMMITTED MYSELF TO THIS LUST-LIFE, AND NOW, I AM SO VERY OLD, SO VERY DEAD, SO VERY COMMITTED TO AN EVIL I DO NOT UNDER-STAND, BUT ENDURE, OUT OF HABIT AND OUT OF FEAR, FOR I FEAR TO BE OBSCURE, AND YOU SEE, AS I AM NOW--I AM NOT OBSCURE ...

"...I HAVE A

NAME -- THO'
FEW CALL ME
BY IT--THE MEN
I'VE KNOWN
PREFER A-A MORE LURID
VARIETY OF
NAMES TO GIVE
ME, AND 50, A5
YOU HEED MY
STORY, YOU MAY
PREFER ANOTHER
NAME FOR ME
THAN--JUDAS
TUTSAUS FENAR
DIABOLUS...



"...BUT I WAS BORN IN OBSCURITY-TO OBSCURE PARENTS WHOSE ONLY
PRODUCT IN LIFE WAS THE BEGETTING
OF ME... THEY LOVED ME MORE
THAN ANY CHILD COULD HOPE... THEY
WERE HARD WORKERS, FARMING
PEASANTS, AND AS THEIR ONLY SPRING
OF LIFE, I MATURED QUITE ALONE
AND FRIENDLESS AND ILLITERATE...



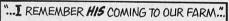
"...I WAS, IN FACT OF TIME AND PLACE, BORN IN **SPAIN** IN THE **GOTHIC 17** TH **CENTURY**, IN A RURAL **NO-PLACE...**I YEARNED IN MY **FANTASIES** TO LIVE IN A CITY, TO TALK AND TO BE WITH **OTHER PEOPLE**, BUT SUCH WAS **NOT** MY PREDESTINY. I WAS INSTEAD TO BE A **NOBODY...** 





"...WERE IT NOT FOR A SINGULAR INTERVENTION OF FATE, I WOULD HAVE DIED THEN, IN THAT SAME CENTURY, IN THAT SAME OBSCURITY... AND I SOMETIMES NOW WONDER IF SUCH A MEDIOCRE FATE WOULD NOT HAVE BEEN MORE MERCIFUL...







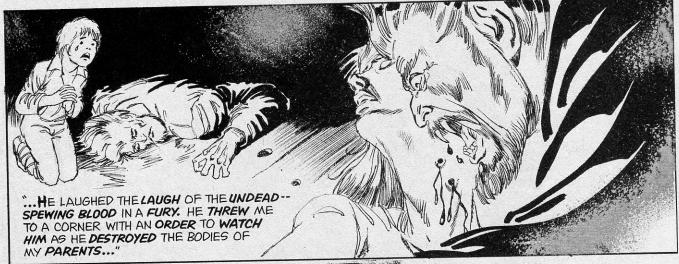
"...HE ARGUED WITH MY FATHER ..."



"... SUDDENLY HE STRUCK MY FATHER ..."



"...HE KILLED MY FATHER ...MY MOTHER FAINTED OUT, AND I FELL TO MY KNEES BEGIDE MY FATHER--IN FEAR--THE MAN LAUGHED OUTRAGEOUSLY AT ME, SHRIEKING OUT OBSCENE WORDS IN AN HYSTERICAL FIT...





"...AND AS I WATCHED, I CRIED..."



"...HE WENT TO THE DOOR, AND SHRIEKED OUT A CRY TO HELL, AND BEHAVING AS A MAN DEMENTED..."



"...THEN HE CAME TO ME, CALM AND SMILING, AND TOOK MY HAND, LEADING ME TO HIS CARRIAGE..."

















HEAR ME SPEAK ILL OF ZOSIMOV,









"...AS I FIRED DIRECTLY AT HIS BRAIN HE SMILED, AND DID NOT FOR A MOMENT EVEN FLINCH; HIS HEAD SEEMED TO PARTLY SHATTER TO PARTLY BLOW APART, BUT WITHIN A MOMENT OF IMPACT, THE TISSUES REFORMED AND BONE RESTRUCTURED ITSELF. THE SKIN BECAME SCARRED THEN SCABBY, THEN EVEN THAT FELL AWAY... AND HIS HEAD WAS AGAIN AS WHOLE AND COMPLETE AS A MINUTE BEFORE..."















I WENT TO SEE
HIM...TO KILL HIM...
AND NOTHING WOULD
HAVE PREVENTED ME
FROM THAT ACT...



THAT HE "GIFTED" ME WITH

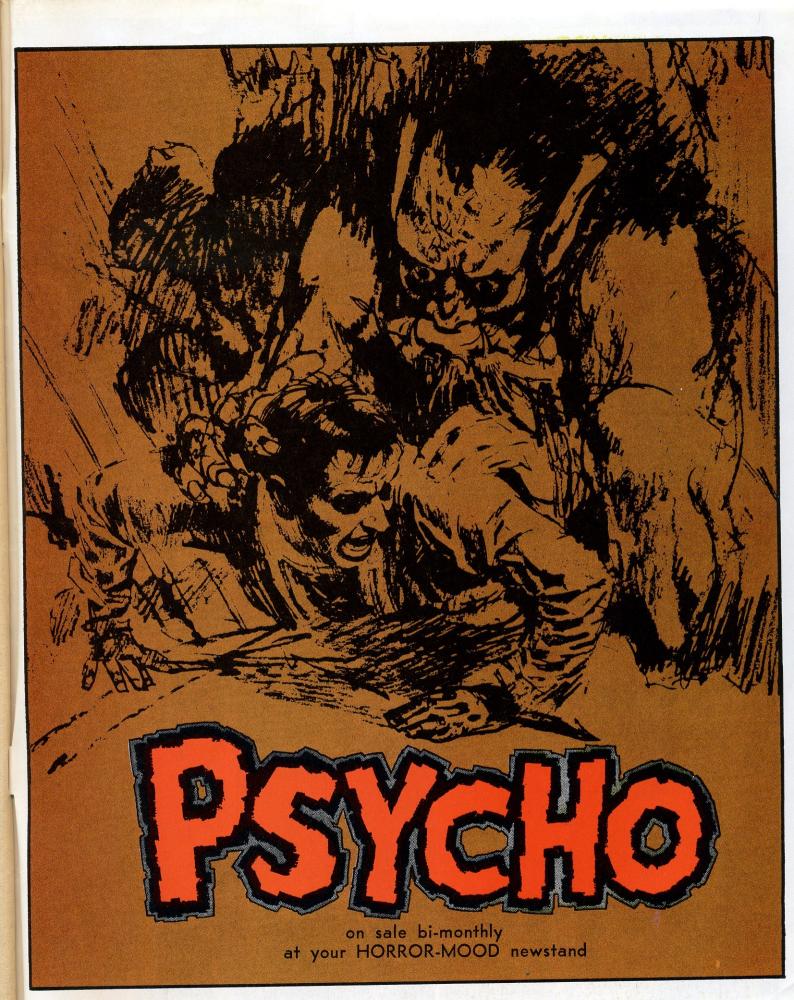
NOW SEVERAL CENTURIES
LATER, I REGRET ACCEPTING
THAT AWFUL GIFT...FOR AS
YOU SEE, I'M FORCED INTO
HIDING IN A COMMONPLACE
GRAVEYARD...FORCED TO
PURSUE A LUST THAT IS NO
LONGER ANYTHING BUT
A GROTESQUE HABIT...

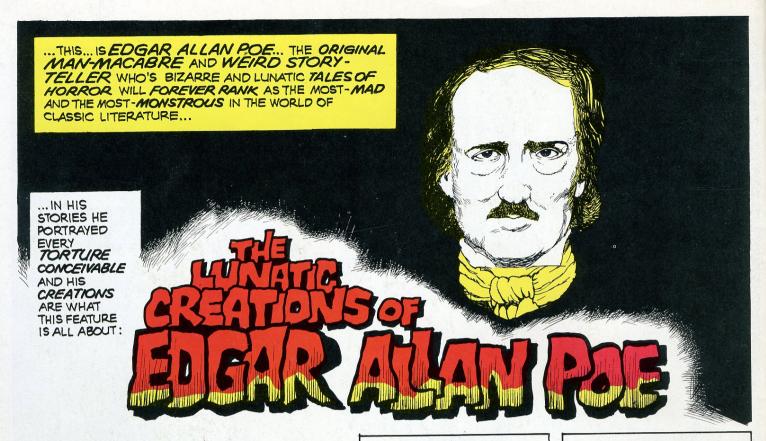


...Thus, an origin told, the vampire, judas diabolus--retreats to his crypt... The dawn is upon the graveyard, thus imposing limits on his time to tell his tales... But as each little fragment of his story is told, a new face of vampirism will come to our attention, a new portrait of what happens when a peasant wants to be a prince...

NEXT: "I, VAMPIRE"



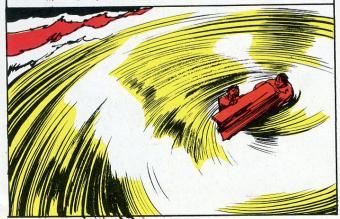




...ONE OF HIS MOST INFAMOUS INSTRUMENTS WAS THE PENDULUM IN HIS TALE THE PIT AND THE PENDULUM, A DEVICE HE MADE SO FAMOUS THERE ARE FEW MEN ALIVE TODAY WHO DO NOT WINCE AT THE THOUGHT OF ITS BARBARIC IMPLICATIONS ...IT WAS A TORTURE THAT MAN USED AGAINST FELLOW-MAN...



...A MORE BIZARRE TORTURE WAS THE WHIRLPOOL IN A DESCENT INTO THE MAELSTROM WHICH PITTED MAN AGAINST NATURE...



...AN INCREDIBLE TORTURE
WAS THE MURDEROUS APE
IN THE MURDERS IN THE
RUE MORGUE WHICH
CONFRONTED MAN AGAINST
BEAST...



...BUT PERHAPS HIS MOST SUBTLE TORTURE, AND HENCE THE MOST EVIL, WAS IN THE TELL-TALE HEART, IN WHICH A MAN BATTLED FEAR... FOUGHT HIMSELF AND HIS CONSCIENCE IN A SELF-DEFEATING BATTLE THAT SIGNED HIS OOOM...



... FOR ALTHOUGH IN THE OTHER TALES MAN WON AGAINST HIS ENEMY, MAN... BEAST... OR NATURE, IN THIS TALE HE LOST THE BATTLE AGAINST HIMSELF...